12: Galitzin --146-147 N-2 (no date) 1853 Yakut
116, 756, 769

"The chamans, or sorcerers, continue to exert a great influence on this credulous people. They feign to entertain relations with the souls of the dead, and by this means often extort from the relatives of the dead, with the pretense of obeying an injunction come from the other world, furs, and even cattle. [147] It is well known that these jugglers give themselves up to the pracitce of gross sorcery."

18: Priklonski--83 [2] E-5 (no date) 1891 Yakut
116, 177, 756, 769

Before the rise of Christianity the Yakuts did not know of celebrations to honor the memory of a dead person, and even now they are still careful to avoid graves and burial places. In the neighborhood of the village of Kazačje near the mouth of the Yana river I had an opportunity to see the burial place of a shaman on trees, ten versts from inhabited houses. The trip to the burial place was very difficult to make. I could hardly persuade the people to give me reindeer and a guide. The coffin chest was entirely broken through the influence of weather conditions. Inside, I still found the head of the corpse with the hair; the other bones had probably been carried away by quadrupedes and birds. The small metal plates and jewelry I found both in the fragments of the chest and on the ground, and which were rests of ornaments from the dress, indicated that the defunct was a shaman as far as his rank is concerned; a hat buckle such as are worn by women made it probable that it had been a female shaman.

18: Priklonski--85 [2] E-5 (no date) 1891 Yakut-1-2
116, 372, 532, 764, 769, 776

On the way home from the burial bunches of wood were kindled on the way; and the defunct's relatives jump across the flames in order to make themselves clean and free from the evil spirit who might have penetrated their clothes during the period of inevitable intercourse with their sick companion. Fire or the demon of fire, An-darchan-toen, or Al-ɔt-iccitja is the protector of the homes and of all persons living under one roof. Fire makes everything clean, it affords warmth, it helps prepare food. The god of fire dwells over the stove, and has the appearance of an old dwarf with a white beard. When preparing a meal it is advisable to throw the first bit of it into the stove. The evil spirit is afraid of the fire; therefore, when the dead man's relatives jump across the fire they leave the evil spirit behind. When they are back, they commemorate the defunct, or rather they treat each other in his honor with meat, salomata, tea, and liquor. In former times they also used to carve a commemorative wooden figure, two or three sixteenths of a yard high, and to decorate them with hides and glass pearls. While this representation was to recall the dead man, it is also supposed to be the spirit who protects the soul of the defunct and the latter himself in the other world. This puppet, however, was not kept in the yurta, but in the choton (Yakut word for cattle pen) or even in a hollow tree, where it was supplied with some bits of good food, and its mouth was smeared with cow's butter or trainoil, to feed him and to secure his protective spirit's aid. But time which destroys everything removed also this puppet to substitute a new one for another

defunct; and the old one had to be content with the second rank. Life asserted itself. Every day would bring new impressions, sad and agreeable, older events were forgotten, and memories of that kind have disappeared without a trace in the dark of the past, along with the memory of men.

was a ceremonial libation of kumys in honor of the deities, prayers to them, the ceremonial drinking of the kumys from very large wooden goblets (choroon). After this there was feasting, games of various kinds, wrestling and so on. The attendants of the benevolent deities, the so-called ayyy-oyuuna ("white shamans"), were the masters of ceremonies at the festivities, although they died out among the Yakuts a long time ago, on account of the decline of this cult. By the end of the 19th century, there remained only legends of the white shamans.

In the cult of both the benevolent and malevolent deities, a part was played at one stage by the military aristocracy—the toyons; they were usually the organizers. In their legendary genealogies the toyons often derived their names from the great and powerful deities.

The ancient ysyakh retained elements of the clan cult, and according to legend they had been organized according to clan in former times. The Yakuts retained other survivals of the clan cult, but these were not very clearly marked. For example, they retained elements of totemism, pointed out in the literature of the 18th century (Stralenberg). Each clan had at one time its own patron in the form of an animal; the clan totems were, for example, ravens, swans, falcons, eagles, squirrels, and so on. The members of a particular clan not only refrained from slaughtering their patrons and eating them as food, but also avoided mentioning them by name.

Associated with the clan cult was the worship of fire, which is still retained by the Yakuts. Fire, according to Yakut superstition, is the purest element and it was forbidden to defile or dishonor it. Before each meal was started, pieces of food were thrown into the fire; it was splashed with milk, kumys and so on. All this was considered a sacrifice to the master of the fire (Uot-ichchite). There was often not only a single master, but as many as seven brothers. No images were made of them. The cult of ancestors among the Yakuts was poorly developed. Among the deceased it was only the shamans and certain outstanding people whose memory was honored, and whose spirits, for some reason, were feared.

## Folklore

The folklore of the Yakuts was somewhat one-sided, but in certain regions it reached a high artistic level. Apart from the wealth of varied and deeply poetic oral folklore, singing was far less developed and instrumental music hardly existed at all; dancing was fairly poorly developed and monotonous. In the realm of graphic art, the Yakuts only developed the applied forms—finishing and ornamentation of articles in everyday use.

A whole series of different genres and forms stand out among the oral creation of the Yakuts. One of the most interesting is the epic poem—the olonkho.

This is a very ancient type of folk poetry and originated in the clan-tribal age. The language of the olonkho is archaic, and contains a large number of obsolete, almost incomprehensible words and expressions, though it is at the same time rich, colorful and imaginative; the vocabulary of the epic contains almost twice as many words as the everyday language. Consequently, these works are difficult to translate into other languages. The olonkho describes the exploits of mythical warriors (bootur) and their struggles against the evil spirits, the abaasy. There are whole cycles of these poems built round the images